

EXPLORING THE LANGUAGE OF POETRY THROUGH DEVIATION

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ABSTRACT

This article tries to discover the language of poetry through deviation. The language of poetry is comparatively complex from discursal language. Sometimes poets themselves create some tradition and style in their writing, and sometimes they break those styles and traditions to create an impact or indicate something with different meanings. The only vocabulary with denotative and connotative meaning is not enough to discover the inner meaning of poetry. However, some linguistics knowledge with linguistic devices like deviation, foregrounding, parallelism and others can help readers find the real meaning of poetry. Even reading poetry with this knowledge becomes more exciting and enjoyable.

KEYWORDS: Deviation, Discursal, Lexical, Internal and External, Semantic, Graphology & Phonology

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INTRODUCTION

Poetry is a written work of art because it stresses the beauty of the exterior and internal structures in its development. Poetry is one form of literary work that most commonly involves deviation. In this example, the exterior structure of a poem refers to its form, but the interior structure refers to its contents and meaning. Poetry is a literary work with distinct qualities in terms of diction, emotion, linguistic density, and implicitly communicated symbolism, resulting in a high level of appreciation. In a rhythmic arrangement, the poem communicates concepts that inspire sensations and engage the imagination of the five senses (Maulidya et al., 2019). Because poetry is shorter than prose, the language used must be dense and succinct while explaining what the poet wants to portray using the right words. The meaning of poetry may be transmitted through comprehending poetry by performing a study through the teaching process due to the density of the language. Typical poetry has its unique style in its composition due to the richness of the language. The poem's style includes the linguistic style that generates the beautiful words and all other elements that make up the poem, such as rhymes, rhythm, tone, diction, imagery, enjambement, and typography of which contribute to the poem's worth. The knowledge of deviation can help the reader rediscover the meaning and language of poetry through the linguistic interpretation of poetry. This article tries to discover the meaning and language of poetry from a deviational perspective.

What is Deviation

Breaking the norms of language, or departing from the norm, was once frowned upon and forbidden – except for poetic license, which was tolerated. Today, we know that at least two main categories of deviations are considered natural elements of language and shed light on how it works (Jovanović, 2012).

Deviation/variation is contrary to the norm; it refers to a linguistic item chosen outside the standard range of options. When individuals speak a language, they must follow specific guidelines (i.e. norm). For example, in the third singular present tense, an "s" or "es" must be added to the verb, and a preposition must be followed by a noun

or gerund. In actuality, however, language is seldom used in such a rigid or formalistic manner (Ren & Yu, 2013).

to (Qin Xiubai, 1997 as cited in Ren & Yu, 2013), "man will pick the most appropriate language form to communicate their ideas based on subjective or objective variables during the conversation." This brings up the question of how to use words creatively. Each style has its own unique set of language features, and each writer strives to show off their unique style in their work." The deviation is a unique phrase that deviates from standards. So deviation uses unusual language or style in writing that breaks the average norms or standards of language. Poets, writers, and playwrights use this form of language to create a particular effect in readers' minds to convey their special meaning. So to dig out the language of poetry, readers must have some ideas of different types of deviations that writers and poets use to convey a particular meaning.

Discoursal Deviation

There is a high level of discourse below the sentence structure in every linguistic discussion. In discourse, sentences are interrelated to each other to form higher units of linguistic organization. A group of sentences with a single idea forms a paragraph, paragraphs form a section, and a group of sections form a chapter, and several chapters form a book which is a textual discourse. People participate in conversations, listen to a speech, read poems, notices, articles, novels, etc. It is very tough to show a systematic and explicit way the linguistic behaviour at a discoursal level as it was possible to show in grammatical levels. There is an assumption in the language that one should begin at the beginning; therefore, a sentence should be the beginning of a text, but the notorious example of this type of text that deviates the rule is James Joyce's novel *Finnegans Wake* which begins and ends in the middle (Short, 1996).

Again a discourse should start at the beginning of discourses as well as at the beginning of sentences. However, this rule deviates from the example below.

For God's sake hold your tongue, and let me love.

(John Donne, "The Canonization")

This is the begging of the poem, but we are projected into the middle of conversations. This beginning in the middle is a technique which critics often refer to by its Latin name, *in media res*, which helps to aggravate the sense of energy in the argument. This is also seen in the imperatives and the swear word.

Literary texts are also often deviant concerning the interactants in the discourse. In the poem "To a Grecian Urn", Keats addresses a piece of pottery, and Marianne Moore talks about a machine in "To a Steam Roller". Here both Machine and a piece of pottery cannot speak, but in the imagination, they are like a living human beings to the poets.

Semantic Deviation

Semantic deviation is a term that can be interpreted as "nonsense" or "absurdity." As a result, we frequently encounter some absurd lines in various works. However, its "abnormal power of importance" is due to its "face-value strangeness" (Leech, 1969 as cited in Ren & Yu, 2013)). That is to say, statements that appear meaningless and absurd have definite meanings in specific contexts. Again semantic deviation was also defined by (Short, 1996) as meaning relations that are logically inconsistent or paradoxical in some ways. Metaphors fit into this type of characterization. The best example of this is

Light breaks where no sun shines;

Where no sea runs, the waters of the heart
 Push in their tides;
 And, broken ghosts with glow-worms in their heads,
 The things of light
 File through the flesh where no flesh decks the bones.

(Dylan Thomas, 'Light breaks Where No Sun shines')

In the example above, the poet shows us a series of paradoxes, such as there is light where

There is no sun, flesh where no flesh exists and tides where there is no sea. A significant part of the interpretation of the poem resides in the imagination of the readers.

Lexical Deviation

Deviations in poetry quotations occur on a lexical level. The term «Tircis» is an example of lexical divergence, as the dictionary's translation of the word has no meaning. The term «Tircis» is produced by combining the words *tire au six* and then forming a new word that the author uses to signify the sixth hour in the poem *La Cravate et La Montre's* call *gramme* that resembles a clock. Furthermore, according to several accounts, the term «Tircis» was inspired by the name of the shepherd in Virgil's (a famous ancient Roman poet) *Eclogue* the seventh part, namely *Thyrsis*, in a Latin pastoral poetry named *Eclogue* the seventh part (Maulidya et al., 2019). The common types of lexical deviation are those where a poet makes up a word that did not previously exist. This is usually called neologism. The best example of this is the word 'manunkind' in the example below.

Pity this busy monster,manunkind,
 Not, Progress is a comfortable disease;

(e.e.cummings, "Pity this busy monster manuunkind')

Another example can be like this,

'The boys are dreaming wicked or of the bucking ranches of the night and jollirodgered sea'.

(Dylan Thomas, Under Milk Wood)

Here jolly is, of course, the name for the pirates' skull and crossbones flag. Thomas put the words together and coined a new compound word which is counted as a new word.

Grammatical Deviation

Grammatical rules in English are so vast that the foregrounding possibilities via grammatical deviation are also enormous. However, some deviation of word order has occurred so often in the history of English poetry that they are now associated with prototype assumptions about poetry. We know that an adjective modifies a noun, but this is not the usual case in poetry; for example,

O, goddess! Hear these tuneless numbers wrung
 By sweet enforcement and remembrance dear.....

(John Keats, "Ode to Psyche")

Here the word remembrance is a noun that modifies an adjective, dear', which is a grammatical deviation. Another example can be like this,

Little enough, I sought

But a word compassionate....

(Ernest Dowson, "Exchanges")

In the example above, the noun modifies an adjective compassionate, which is also a grammatical deviation.

Ren & Yu(2013) differentiated between SYNTAX and MORPHOLOGY. Because the former variation is uncommon in English poetry, he pays close attention to syntactic divergence. Leech explored the differences between surface and deep structural deviations in grammar. Deep structure is the "semantic end" of syntax, reflecting the content of the phrase directly, whereas surface structure is the "phonological end," relating to how a sentence is pronounced. The actual forms uttered and the sequences they occur are specified by the surface structure(Schlepppegrell, 2001).

Morphological Deviation

The first objective is to specify the grammatical/semantic adjustments that a reader needs to undertake to offer a reading for a form with deviant morphology. (1) What is involved in common use when a speaker employs a productive derivational or inflectional affix? (2) What is involved in standard usage when a speaker uses a productive derivational or inflectional affix? (2) To assign reading to a deviant form, what does a reader keep, and what does he change?

The four semantic/grammatical components of English derivational morphology are as follows:

- Derivational affixes generally have meaning in ordinary usage.
- Affixes were connected to a stem base that had lexical significance. The meaning of the term is formed by combining the meanings of the affix and the base.
- There are usually extreme semantic/grammatical selectional limitations between the affix and the base. Some affixes are exclusively used in conjunction with verbs. Others, on the other hand, only combine with nouns, and so on. Importantly, these limitations are frequently founded on subtle semantic distinctions. (4) Finally, the suffix and bases combination typically result in a term belonging to just one lexical group. The affix sometimes preserves the lexical category of the base. It can sometimes change it(Cureton, 1979).

Morphemes are the building blocks for words, but there are some rules for creating new words by adding suffixes with new words. For example, we can create many words by adding "less" to a noun, such as hopeless, cloudless, etc., but less is usually added to a noun, not an adverb. But in the example below, we see that anomaly,

Perhapsless mystery of paradise,

(e.e.cummings, "from spiralling ecstatically this")

Comparing with the normal paradigm, we can see that cumming points to a contradictory quality of heaven: it is a mystery with no uncertainty.

Phonological Deviation

Because the sound dimension of language belongs to speech and most of the literature is written, there is relatively little scope for phonological deviation. We can think of words that are pronounced or stressed oddly, for example, wind pronounced as /waind/ to conform to a rhyme scheme, but in terms of poetic meaning and effect, these are cases of marginal interest. Another example of phonological deviation can be,

.....now sing each and all fortissimo A-

Mer

i

ca, I

love,

you....

(e.e.cummings, 'poem or Beauty Hurts Mr Vinal')

In the example above, the splitting up of 'America I love you' forces us into a phonetic interpretation where the syllables are somehow pronounced separately. This might be realized by having small pauses at the end of each line or by lengthening the vowels in the relevant syllables (Short, 1996).

Graphological Deviation

The graphological deviation is a linguistic deviation where academic writing rules are neglected and sentences are written without punctuation marks. Graphological deviation occurs when an author deviates his writing from the usual ways of writing. They claimed that graphological deviation foregrounds the term 'rime', so it asks the readers to look for an even deeper meaning or dual meaning. The personal pronouns 'he' or 'she' refer to the third personal pronoun animate entity while, in poetry, these pronouns are used to refer to unanimate entities like the Moon, rose, star, sun, and the storm (Tayeh, 2021). It is not always relatable to some phonetic reality, however in the first of T. S. Eliot's group of poems called 'preludes', the last of 13 lines of text is set apart graphologically from the rest in order to help the reader notice that the tone of the line contrast with the rest of the poem, Michael Horovitz uses graphological deviation to represent the descent to hell visually on the page:

Think you're in

Heaven?

Well- you'll soon be

in H

E

L

L

(Michael Horovitz, 'Man-to-Man blues')

External and Internal Deviation

It will be helpful to introduce Levin's (1965) distinction between internal and external deviation at this point. So far, we have only looked at external deviation or departure from a standard outside of the text; in fact, our examples have almost entirely focused on one system of norms, specifically the rule-system that makes up the English language. (However, it should only take a moment's thought to see that departure from other sorts of standards is also conceivable.) When e. e. cummings begins each line of his poems with lower case letters, he is not breaking an English rule. Instead, he is departing from a poetic genre standard. He would still surprise knowledgeable readers of his poetry if he suddenly wrote a poem that conformed to our genre norm after years of writing poems with lines beginning in lower case letters. He would have deviated from his authorial norm, which he had established over a long writing period. Internal deviation refers to a departure from a standard established by the text itself. The internal deviation is frequently seen as the polar opposite of parallelism. This is because deviations from a predictable pattern must first be established.) Assume a poem is written in rhyming couplets except for the fifth couplet, which does not rhyme. The rhyme is a parallelism pattern at the phonetic level, which is subsequently disrupted in stanza five. This stanza five will thus be foregrounded as a result of the internal deviation (Short, 1996).

The stranger lighted from his steed,
 And ere he spake a word,
 He seiz'd my lady's lily hand.
 And kiss'd it all unheard.
 The stranger walk'd in to the hell,
 And ere he spake a word,
 He kissed my lady's cherry lips,
 And kiss'd then all unheard.
 The stranger walked into the bower-
 But my lady first did go-
 Aye hand in hand into the bower
 Where my lord's roses blow.
 My lady's maid had a silken scarf,
 And a golden ring had she,
 And a kiss from the stranger, as off he went
 Again on his fair palfrey.

(John Keats, "Song")

CONCLUSIONS

Poetry is the most challenging part of literature as the language of poetry does have the normal flow of language and discourse. Poets have their poetic licenses to create their style and traditions. At the same time, they also break those traditions and styles to create a notable impact on the reader to convey a particular message. So to discover the language and meaning of poetry, readers should equip themselves with literary knowledge and linguistic knowledge. Deviation with its different types can be the best linguistic device to explore the language of poetry. Moreover, this article discusses different types of deviation and shows how to discover the meaning and language of poetry. So this article is worth reading to be equipped with this knowledge.

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